

JEFFERSON MONTHLY



STEPPING THROUGH TIME:

Hiking in the Applegate



The Members' Magazine of The Jefferson Public Radio Listeners Guild

June 2014

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Siskiyou Music Project presents the guitar duo Frank Vignola & Vinnie Raniolo on Thursday, June 19 at Paschal Winery in Talent.

ON THE COVER

TOP: Hinkle Lake. BOTTOM: Frog Pond Trail.

PHOTOS BY GREG PAINTON



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Sharing her wealth of experience as a resident and an explorer of the Applegate, we get the inside scoop on trails, flora and fauna from one of our region's treasures, writer Diana Coogle.



On Sunday June 29 at 4:30 pm, Ka Pi'o O Ke Anuenue, Ashland's very own Hula Halau (school), presents a Hawaiian lu'au and fundraiser at Belle Fiore Winery in Ashland.

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NPR and The “R” Word

The recent lifetime suspension from the National Basketball Association (NBA) of Los Angeles Clippers owner Donald Sterling for going on a racist rant revived the issue of race and professional sports. Following the NBA’s lifetime ban, Senate Majority Leader Harry Reid (D-Nev.) seized the moment to argue in a Senate floor speech that the National Football League should follow the NBA’s lead and treat racism just as seriously by making the owner of Washington’s professional football team change its name.

The journalistic ethics of covering the racial overtones of team names in professional sports is an issue NPR has been engaged in reviewing since late last year when Scott Simon, host of *Weekend Edition*, referred to the Washington Redskins as “the Washington football club whose team name I refuse to utter,” in a December 2013 interview. Simon’s statement caused NPR to examine this issue in order to give direction to its reporters on what language is most appropriate in its future coverage.

NPR ombudsman, Edward Schumacher-Matos, recently released a report that summarized his findings. In his report, Schumacher-Matos said that the divided reactions of two different listeners to the way Simon identified the team “crystallized the ethical and moral dilemma” for him. Steve Bambara of Raleigh, N. C. wrote: “Kudos to you, Mr. Simon, for refusing to use the name ‘Redskins’ when talking about the Washington-NFL. I have thought this is the best solution. If all media refuses to use the term, it will fade into the background.” But the reaction by San Diego, California listener Fielding McGehee drew a much different conclusion. McGehee wrote: “The team name is unfortunate. But the problem is, you are a newsman, and as such, your role is to report the facts. It doesn’t matter what you think about the facts, the truth of the matter is, the name of the Washington football team is the Redskins, and as a reporter—and until such time as the name has been

changed—you need to bring yourself to say the word.”

In classic NPR fashion, Schumacher-Matos’ report is thorough and a good read, rich with context, poll data, legal nuance and some very interesting historical facts – such as the team’s original owner George Preston Marshall changed the team name to the Redskins in 1933 to honor his flamboyant new coach, William “Lone Star” Dietz, who claimed to be all or part Lakota Sioux, a claim that has now been widely discredited as fraudulent to enable Dietz to get into free Indian schools and avoid the World War I draft.

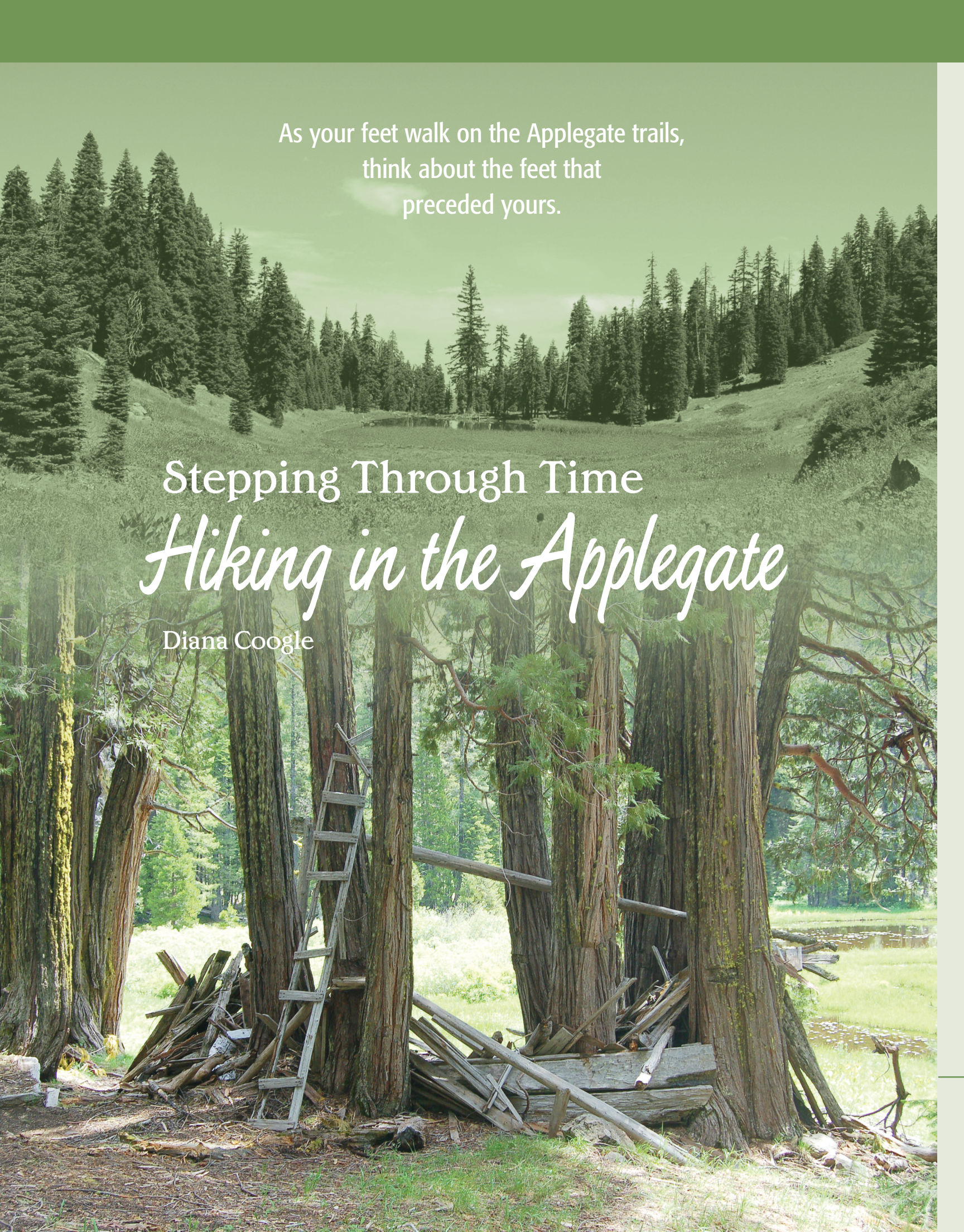
Schumacher-Matos also freely shares his thinking as he puzzles through the issue:

“The word ‘redskins’ is a racial slur. No doubt about it. But is it in the context of the team’s 80-year-old name? Do most Americans think anything negative about Indians when they cheer, jeer or just say the name? What do most Native Americans hear in the name? Are the protesters just overzealous advocates long on ‘political correctness’ and short on humor? Is there any proven harm being done to Natives? Or, relatedly, have we made mascots out of a defeated people without asking them how they feel about it? On what side does the history of the name fall?

Those are just the factual questions. There is a moral one, ethics and morality not being the same thing. Is there a deeper moral issue of right and wrong at stake here, no matter what polls or studies show? If so, at what point does a news medium, especially a publicly supported one, have a responsibility to take a moral position? Or is its higher moral responsibility the professionally ethical one of being journalistically neutral?”

Schumacher-Matos admits that his initial reaction, after learning about the issue, was to agree with NPR editors and sports

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The background image is a lush green landscape. In the foreground, there's a dense forest of tall, thin evergreen trees. A wooden ladder leans against one of the trees, and a pile of logs and branches is on the ground. In the middle ground, a small pond is visible, surrounded by more trees. The background shows a rolling hillside covered in a thick forest of evergreens under a clear sky.

As your feet walk on the Applegate trails,
think about the feet that
preceded yours.

Stepping Through Time
Hiking in the Applegate

Diana Coogle

The hiking season is here!

I guess any season is hiking season in the Applegate area of Southern Oregon, but when the snow melts on the higher elevation trails and you can put on your hiking boots and take off for the mountains, excitement rises.

The Applegate is a small region of the Siskiyou, but it provides the hiker a remarkable variety of trails. You could, for instance, drive up Beaver Creek Road tomorrow and start up the Silver Fork Trail, a portion of the Pacific Crest Trail that climbs through shady woods before cutting sharply across steep open slopes. The grass will still be green, spilling below to the forest-filled valley as the hillside above rises treeless to the horizon. Lupine patches the grass in purple bundles. Brilliant yellow flowers, accompanied by lavender cousins, outline the shade of bushes. Across the deep valleys, in a stretched-out, blue-gray line with white streaks and caps of snow, is the Siskiyou Crest, from Grayback east to Whisky Peak and on to Kangaroo Mountain and the Red Buttes. From the Red Buttes dark green peaks continue the eastward line: Scraggy Peak, Dutchman Peak.

If you want vast views, the Silver Fork trail is perfect, but if you want deep maple forests rich with moss and greenery, take a summer walk through the Enchanted Forest at the end of Slagle Creek Road. If you want fall color, go back to the Enchanted Forest for a canopy of gold, or take the Middle Fork Trail from the upper trailhead. Descending, you'll float down the trail as though falling through color itself: bright yellow broadleaf maples, scarlet vine maples, russet-red poison oak, pale yellow alders, pink-purple dogwoods. If you want wildflowers, you are rich in the Applegate—the Middle Fork Trail for spreads of calypso orchids; Frog Pond for silvery plumes of bear grass; Cameron Meadows for a bog full of tiger lilies; Silver Fork, Sheep Camp Spring, or the Tin Cup trails for masses of varieties; Grayback for meadows strewn with color even in late summer: Indian paintbrush, false hellebore, coyote mint, Oregon sunshine, mariposa lily, owl's clover, yarrow, monk's hood, and dozens of others.

If, on the other hand, it's trees that send you into ecstasy, go on just about any Ap-

plegate Trail – Sterling Mine Ditch or Mule Creek for open areas of oaks, Frog Pond for the venerable cedar and fir ancestors, Sucker Gap for the dangling arms of Brewer spruce, a pre-ice-age relic. Not the least of the reasons to go to Miller Lake is to see the stand of Baker cypress there. Unique to the Klamath and Cascade mountains, Baker cypress is a rare tree, even in the region: there is a stand north of Ashland, a Baker cypress botanical area south of Cook and Green



Flowers on the Silver Fork Trail, which also boasts amazing views of Mt Shasta.

Pass, five or six isolated stands in the Klamath, and the trees at Miller Lake. Including a few stands in Lassen and western Siskiyou counties, that's it, for the world.

Miller Lake is also good if you want a swim, but even Kettle Lake along the Silver Fork Trail does nicely, and the best thing about the Horse Camp Trail is that it passes by, or ends at, Echo Lake, a small, brown-but-clear lake in a glacial cirque under No Name Peak (its real name). Once you wade beyond the muddy bottom, you'll find it a fine little swimming pond and the scenery—a short rock wall, wildflowers on the bank—worth the swim (as though the swim were not its own justification).

If what you're after is a stunning view of Mt. Shasta, take the Tin Cup Trail up to Slaughterhouse Gap (check with the Forest Service for permission to go through the locked gate on the road). As you climb over the top of the ridge to the junction with the Pacific Crest Trail, you'll see Mt. Shasta

placed before you like a mirage, perfectly framed down the valley at the top of which you might sit to eat your lunch. The other Cascade Mountains rise and fall with earth-gripping reality, sensible and understandable, while above them with ethereal unreality, like a digital photo enhancement, shimmers Mt. Shasta. The trail above Miller Lake, Silver Fork Trail, Sheep Camp Spring, the trail above Hinkle Lake—all give you views of the astonishing Mt. Shasta, but none is quite so jaw-dropping as the view from Slaughterhouse Gap.

For 360° views, hike up Stein Butte, which looks down on the Applegate Lake on one side and Elliott Creek on the other with the Siskiyou Mountains all around but Mt. McLaughlin there, too, to remind you that



Enchanted Forest Trail, laden with moss and greenery, makes a perfect summer hike.

you're in the Klamath Knot, where the Siskiyou collide with the Cascades. Or, with more effort, climb Mt. Elijah, from which, if you're lucky and there are no fires in Southern Oregon or Northern California to dim the air with smoke, you might see as far as the ocean. Or, for a view well earned, hike up Grayback Mountain, on top of which you'll be standing at 7050 feet, the highest point in the Applegate and higher than you could ever stand anywhere east of the Mississippi.

Green Gate Trail (part of the Pacific Crest Trail) in the Red Buttes won't give you a 360° view, but you won't care because it offers beautiful open vistas

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PREVIOUS PAGE: Knox McKoy's dilapidated cabin at Frog Pond. **TOP:** Hinkle Lake.

PHOTOS BY GREG PAINTON

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Jefferson Almanac

Don Kahle

Revealing the “Tense” in the Middle of “Utensils”

I think we can all agree that salad forks have not fulfilled their promise. It was a noble experiment, if by that you mean something tried by nobility or those feigning nobility.

Salads have changed over the years. Now we add all sorts of doodads on top of our lettuce. Those longer tines of the regular fork come in handy when eating a modern salad. You need that extra quarter inch for the craisins and bleu cheese chunks. Salads have even sometimes replaced the main course of a meal. The salad fork did not adapt.

The soup spoon has fared so much better, widening options for (and mouths of) diners. Larger spoons broke the tripartite hegemony of daily utensildom, sharing everyday duties with the teaspoon.

Some prefer larger spoons for ice cream. Some believe the smaller spoon can trick them into reducing calories. Both spoons double as measurements for cooking. Each earned its place at the table. The soup spoon broke through. The lesson here is that if you come later, you'd better be bigger.

Meantime, salad forks silently slid into a shameful status. They became the kitchen's spare forks — not as good, but adequate and clean. Like the gag underwear you were given one Christmas or the bottom stairsteps when the tables are cluttered — anything that forestalls cleaning can be deemed acceptable, so long as you keep the curtains drawn and the lights low.

Somewhere an inventor saw the salad fork's dilemma and was reminded of eyelashes, fingernails, and braided hair. Somewhere there are fork tine extenders, but the public never could have accepted them. Instead, we spent our indiscretionary youth pursuing spork dreams. Nothing mutters “settled down” better than accepting a salad fork as good enough — Just Another Fork.

Salad forks have only one remaining use — if you can call “demonstrated uselessness” a use. They prove that we have more than we need, and happily so.

Restaurants will keep the salad fork in circulation, only because Michelin and Zagat will not allow any restaurant to have more stars than utensils. (Most people do not know this.) Until the shrimp fork finds more uses or Americans clamor for a shovel at every place setting, salad forks are safe at fine restaurants. But only there.

So long as restaurants keep them, they'll continue to show up at dinner parties, where hosts impress their business contacts by demonstrating that they have all the necessary skills for a career in food service. Nothing says you're a high achiever better than imitating a tipped employee at The Red Lion.

This useful uselessness brings us back to nobility in all its craven glory. If we can surround ourselves with useless things — like snow globes, lawns and brothers-in-law — then we can feel useful when we shake

them or mow them or lend them money.

Salad forks are like that now. They are the lawn of the linen.

We look at the happy children cavorting on that neatly trimmed lawn, playing hide-and-seek with the sprinkler. But then we put down the magazine — still open to that full-page sleep medication advertisement — and look at our own grassy knoll, considering its assassination. It must be watered, or it must be mowed. It's always one or the other. It needs us in the most useless ways.

Some still dress to impress, edge their lawn, wax their car, and set five utensils when four will do. That extra fork with every setting demonstrates that you've replaced whatever your garbage disposal or preschooler has mangled. But that signal's only useful if the table's set for eight. And who cooks for eight anymore?

We still host large parties in our homes, but not for plated dinners. We now offer finger foods. Fingers were the first utensil. Better four steps back than a fifth step forward.

Civilized society no longer needs that extra fork. Eight around a table with two forks apiece is no longer a meal. It's a sporting event, or a challenge crafted for reality TV.

Come to think of it, the forks could be a welcome addition to the next round of presidential debates.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.



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Theatre and the Arts

Molly Tinsley



The Signs of Genius

Lorraine Hansberry's premature death from cancer in 1965 at the age of the thirty-four deprived American theatre of a brilliant light. Her first play, *A Raisin in the Sun*, had dazzled Broadway in 1959, winning the New York Drama Critics Circle Award. Only one other play, *The Sign in Sidney Brustein's Window*, saw production in her lifetime, and her deteriorating health severely challenged its development. Hansberry realized the final script was flawed, and after she died, her former husband and producer, Robert Nemiroff, reworked it twice, based on their conversations and earlier drafts. Four more versions of the play emerged subsequently. After studying them all, Director Juliette Carrillo and Lue Douthit, OSF Director of Literary Development and Dramaturgy, have crafted the script for the captivating production of *Sidney Brustein* running until July 3 in the Bowmer Theatre.

Sidney has given up saving the world in favor of failing at private enterprise. His latest venture is a weekly newspaper. His friend Wally O'Hara (Danforth Comins), running for municipal office and promising reform for their Greenwich Village neighborhood, seeks Sidney's endorsement. Sidney says no, he's finished with politics. Yet by the next scene, O'Hara's banner challenging “bossism” hangs in the Brusteins' apartment window. It may seem odd that Sidney's decision to re-engage politically occurs offstage, but Hansberry's dramatic choice is revealing. Sidney's about-face doesn't alter the manic righteousness that mars his personal relationships, and as Hansberry will suggest, political action is just a power game, un-

less it's grounded in personal virtue.

Act One reveals a Sidney who deserves the label of self-absorbed sadist his wife Iris (Sofia Jean Gomez) pronounces at the start. He mocks the prolonged identity crisis of his young, light-skinned, half-Negro friend Alton (Armando McClain) and the existential aesthetic of David (Benjamin Pelteson), the gay playwright who lives upstairs. He taunts Mavis (Erica Sullivan), his sister-in-law, about her benighted prejudices. But most of all, he jabs at his unschooled wife from Oklahoma, the one with the regular paycheck, whom he considers a lesser intellect, unentitled to express opinions that conflict with his.

Iris has spunk and smarts, though, and living with Sidney has clearly educated her in all departments. She copes with his abuse by undercutting him back, prompting one verbal duel after another laced with all the wit and acid of an Albee match. Sidney may be used to landing the decisive blow, but Iris has begun to visualize her own liberation.

In the second act, Sidney's reality starts coming apart. David's play gets rave reviews. Iris goes to a party by herself. Later she will decide to move out of the apartment. Alton embraces his racial identity with a resoluteness that's beyond Sidney's comprehension. Then he discovers O'Hara's corruption. These cumulative shocks flip Sidney into an alcoholic binge of self-pity. It's abruptly arrested by the entrance of Gloria (Vivia Font), Iris's sister, a high-end call girl determined to turn her life around and accept Alton's proposal of marriage.

Gloria is the symbolic center of the play. Her life exemplifies and exposes the

“After total immersion in *The Sign in Sidney Brustein's Window*, its range of deeply realized characters, the rich density of its language, its layered ambiguities, I can't help thinking that the instability of its text isn't the only Shakespearean quality of the play.”

degraded condition of its world. For all the characters' lofty talk, their interactions smack of prostitution, stained by the "grisly paws" of commerce. "The real prostitutes are everyone else," Gloria suggests, "especially housewives and career girls," and her sisters' compromises don't contradict this assessment. In fact everyone but Alton offers to fudge principles in exchange for a favor. And paradoxically it's his inflexibility that turns Gloria into a sacrificial victim.

Sidney lives at some distance from his somatic experience. Abstract ideas define his comfort zone. He loves his *concept* of Iris—the country girl she plays in his fantasies of retreating to a mountaintop. He loves his versions of his friends—the failed playwright, the confused young man of mixed race, the dim sister-in-law, the politician fighting City Hall. When their concrete truths collide with his conceptions, his histrionic implosion isn't pretty. It takes Gloria's death to redeem his nihilism. Her body gives substance to political action, a personal cause to fight for. For Iris too, the loss of her sister seems to awaken new possibilities. She returns to Sidney, and their mutual grief, we assume, will form the basis for a more honest relationship.

We can only assume. For *The Sign in Sidney Brustein's Window* is a terrifically smart play powered by intelligent, highly articulate, and finally paradoxical characters—as distinct and yet indeterminate as any real-world human beings, they elicit recognition, laughter, and compassion, plus the impulse to wring a neck or two. Is Sidney cured of his own posturing in his final speeches? Or is he simply constructing another mountain cabin of ideas? Has Iris returned in triumph or defeat? Has she truly changed?

The OSF cast rises to this ensemble challenge with splendid success. More energy than mass, Menzel's Sidney literally vibrates with intensity and bottled frustration, leaping from couch to table, from sarcasm to tenderness, from self-drama to genuine kindness. Gomez's Iris conveys both strength and desperation in her efforts to perform amusingly on the constricted stage afforded her by Sidney and his friends. Hansberry probably got a kick out of giving her most cogent choral commentary to the ultra-conventional Mavis, and would have enjoyed Sullivan's turn as a sort of suburban Delphic oracle.

After total immersion in *The Sign in*

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Adventures in Storytelling: Using Stories to Improve Health and Health Care

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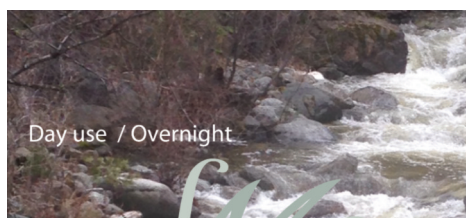
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Inside the Box

Scott Dewing



Tinder Is The Night

"Someday I'm going to find
 somebody and love him and
 love him and never let him go."

— from *Tender Is The Night*
 by F. Scott Fitzgerald

You're at a party or a nightclub or a hotel ballroom or the bingo hall (your imagination, your venue, you pick) and in walks this woman (or man) and you are immediately attracted to her (him). You don't know why and the why doesn't really matter. All that matters is that the attraction is immediate and strong. You are drawn to her like light to a black hole in space and time. She has destroyed you and remade you in the same instant it took the light in the room to bring the vision of her into your eye. You welcome the oblivion, the annihilation. But now you are consumed with the horror of having to approach her and strike up a conversation to act on this initial attraction. What if she's not attracted to you? What if she isn't interested in you? What if she rejects you?

Now imagine you see a picture of her in an app on your smartphone. If you are attracted to her and would like to meet her, you swipe right for approval. If not, you swipe left for disapproval. Sounds a bit cold and disconnected? Perhaps. But you essentially did the same thing at the party (nightclub, ballroom, bingo hall, etc.). There were others in the room whom you observed (i.e., "viewed") and discarded as a potential mate. We are highly subjective beings. You swipe right and left all the time in the real world. This is how human mating works.

Meanwhile, in the virtual world of the Internet, she sees a picture of you on her smartphone. If she's not interested in meeting you, she swipes left and nothing happens. If, however, she is interested too and swipes right, then a chat session is

opened between
 the both of you.

I'm not making this scenario up. It's happening all around you right now via the hottest new dating app called Tinder, which makes it easier than ever to meet a stranger. Without even having to leave your home, Tinder virtually puts you in a thousand rooms full of people looking for a relationship seeking anything ranging from a one-night-stand hookup to a long-term relationship.

Online dating has been around for almost a decade now. Most of us have probably heard of the big online dating websites such as eHarmony, Match.com, and OKCupid. Some of you have used (or are currently using) one or more of these services. Others may be patrons of one or more of the almost 4,000 online dating websites that now crowd the growing market.

The online dating industry has been steadily growing at 3.5 percent per year since 2008, proving to be one of the few recession-proof industries. Today, online dating is a \$2 billion per year industry.

The growth of the online dating industry is fueled by shifting demographics and changing cultural norms. According to the U.S. Census Bureau, the number of single people in the U.S. has risen from 28 percent in 1970 to 47 percent last year. There's more singles today because less people are getting married (or entering into monogamous long-term relationships) and more married couples are getting divorced.

Currently, there are more than 6,000 divorces in the U.S. every day. The median length for a marriage in the U.S. today is 11 years. If you are married today, you have a 50/50 chance of remaining mar-

ried. If you live in Oregon, your chances are a bit worse as Oregon ranks #4 among states with the highest divorce rates.

With all of that, it's no surprise that online dating websites catering to divorcees is one of the fastest growing niches in the online dating industry. The next fastest growing niche is Baby Boomers ages 50-64, a third of whom are single and increasingly becoming comfortable with going online to meet other singles.

Online dating and, more recently, mobile apps like Tinder have completely transformed the dating scene and may ultimately revert human mating rituals back into more primitive practices. We've entered into an era in which it will become increasingly easy to meet lots of new potential mates but increasingly less likely to maintain a long-term marriage relationship. This could have unforeseen consequences. It could spell the end of monogamous pairings and the death of marriage as an institution, both of which were key developments for providing the stable social structure necessary for the building of modern civilization.

"Once a technology is admitted [to culture], it plays out its hand," wrote the late author Neil Postman in his brilliant book *Technopoly: The Surrender of Culture to Technology*. "A new technology does not add or subtract something. It changes everything."

Other possible consequences can hit a bit closer to home. While researching this column, a friend of mine who is divorced and engaged in the online dating scene suggested that I sign up with some of the online dating websites and start a Tinder account to get the inside scoop of what it's like to use these services. I opted not to because I'm married and knew something he didn't: 30 percent of affairs today start online with one-third of all divorce litigation filings citing "online affairs" as the cause for the divorce.

I'm trying to beat the odds in a world where it's becoming increasingly common for two people to find one another and love each other and love each other but always let go.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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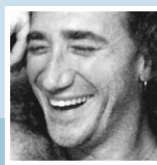


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Recordings

Paul Gerardi

The Revelations

In recent years, the borough of Brooklyn has become known as a hotbed of creative and progressive music. In the American Northeast, for New York City, that moniker is one that is usually held by Manhattan. But, time moves forward, and so does the way specific musical influences are combined together into a creative musical whole, and where that music resides.

Rooted in blues and soul, The Revelations are a Brooklyn outfit that blend those two genres masterfully, and add a good dose of funk which propels the music forward with a drive that today's fast paced society seems to demand. The band's new release, *The Cost of Living*, is their third recording and it musically combines deep heartfelt grooves with a depth of lyric not usually found in mainstream music.

The Revelations traveled to Memphis Tennessee's Royal Studios, a hallowed hall of the Memphis soul era, to record *The Cost of Living*. It's apparent in the listening that going there helped the band tap into the spirit of those before them who

have taken the soul's journey of presenting music with meaningful lyrics that ride on joyful grooves. Although trained traditionally on their instruments, the band brings in musical influences that extend way beyond their youthful years. This recording sounds modern, but is a combination of new and old school practicalities. The grooves on some songs harken back to Booker T and the MG's while at the same time other tunes have mild rap and hip hop tendencies akin to the contemporary sounds of Citizen Cope.

The musical grooves themselves are equally in the pocket and free, the vocals riding with wild abandon above a solid musical foundation. The Revelations use the standard guitar/bass/drums rhythm section of Wes Mingus, Ben Zwerin and Gintas Janusonis, accentuated at times with the experienced sounds of Memphis' Royal Horns as well as local Memphis session legends Charles Hodges (organ), Bobby Manuel (guitar), and Lester Snell (piano). The result is a beautifully cohesive whole



The Revelations

that gives new lead vocalist Rell Gaddis the space to stretch out and provide soaring soulful performances.

Lyricaly, *The Cost of Living* talks about life in today's fast paced society, and the band explores what it takes to get up and follow your dreams in tough times. It speaks to life's all too familiar financial struggles along with other aspects of personal plights. Among the recording's eight tracks are six original tunes along with covers of the Isely Brothers' *Why When Love is Gone* and the Goffen/Goldberg classic *I've Got To Use My Imagination*.

It's always refreshing to hear a recording with the simplicity of a singer standing in front of a band shouting out about life, troubles, the world, and the hope of better days to come. The Revelations speak to those sensibilities in all of us, with the soul and spirit of both new and old school soul, funk and blues. There's a depth to the musical conversations the band has with their listeners, much in the same way that the unsung legends of Memphis Soul spoke to life's soundtrack of cultural change while providing the hope that those listening to their words will make it through tough change to a new and better time.

Simply put, The Revelations' *The Cost of Living* is genuine music that struts, shakes, and shouts with a truly modern soul with a rockin' guitar that weaves it's way though the songs... and right into the heart.

Paul Gerardi is morning host of *Open Air* on JPR's *Rhythm and News Service*, and continues to be one of the hosts for *The Folk Show*. You can find out more about Paul by reading his biography at ijpr.org or by visiting his website at www.paulgerardi.com



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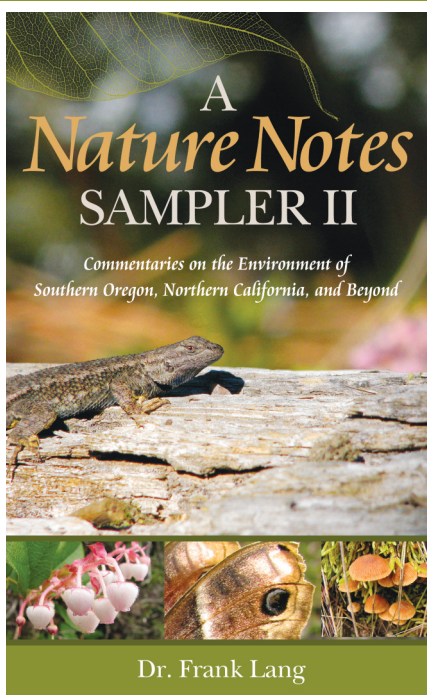
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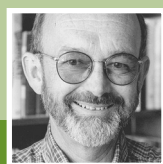
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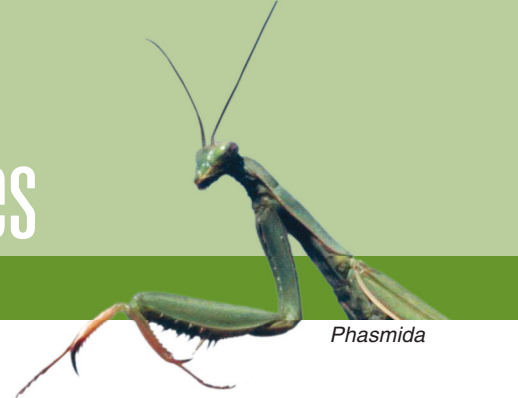
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Nature Notes

Frank Lang



Phasmida

Bee Flies

Nature Notes was an undergraduate at Oregon State University back when it was Oregon State College. One of the courses required for a botany major was economic entomology. He took the course fall quarter of his senior year, and today he occasionally amazes himself at how much he learned from a tall angular man with a triangular face topped by a bald head with a fringe, a fairly copious fringe, of white hair that emphasized the shape. As the course progressed his students nicknamed him Phasmida because of his striking resemblance to a praying mantis, in the order Mantodea or Phasmida as it was then classified.

Nature Notes occasionally nicknames others, usually colleagues, often deans, as in Seldom Real, or Bare Hinder. He knows of two of his own nicknames, other than family names. One was "Lump" bestowed at a Boy Scout camp out by his father when Papa called out to him when he was sitting on the end of a picnic table twiddling his thumbs not helping to set up camp, "Hey, Lump, get over here and help!" His Boy Scout colleagues thought that the funniest thing they had ever heard and he was Lump to them for some time after. A college level teaching nickname that he knows of is Dr. Gadget because of his habit of wearing vests with pockets filled gadgets of one kind or another. In ancient days, it was a hand-lens, a compass, a measuring tape, writ-

ing implements (pencil and/or pen), a notebook, a metric ruler, a map, Abney level, a clinometer, and maybe a Flora or identification guide. In today's digital world of electronic gadgetry, smart phones with apps for cameras, GPS, Ebooks, theodolites, and range finders, replace old fashioned things like pencils.

Nature Notes shudders to think of other possible nicknames bestowed by others. When he was biology department chair and had to deliver unwelcome news to his assembled faculty, he occasionally referred to himself as Dogbert of Dilbert fame in an effort to deflect blame from the messenger.

"Nature Notes never fails to marvel of intricacies and strategies of the natural world revealed by observation and study."



Bee Fly

PHOTO: DR. FRANK LANG

What Nature Notes really wants to tell you is about yet another insect that he and Rupert encountered earlier this spring on their morning walk. The creature was resting on a plaster structure at the entry to a drive at the top of the street. It tarried long enough for Dr. Gadget to whip out his trusty smart phone and take its photo.

At the risk of embarrassing Professor Phasmida and himself, Nature Notes believes we encountered a Bee Fly, most likely *Bombylius major* an important pollinator. They are flies called bees because they are hairy and look like bees, but have two wings, not four, two short antennae, two large compound eyes, longish legs, and no stinger. However, the anterior (head) end possesses a frightening looking apparatus called a proboscis designed in this case for sipping nectar from flowers. Other insects also have modified mouth parts modified for sipping, but blood not nectar. The mosquito is a well known example where a blood meal benefits the insect and any of the parasites it might host like dengue, yellow, or West Nile fever, or malaria pathogens.

In flight the Bee Fly can be, well, flighty, and a little noisy. It can hover when sipping nectar, or just hover, then move with surprising speed in one direction or another. If you see them flying low along the ground, they are likely females looking to propagate their species in a most unseemly way. They are searching for the entrances to the nesting chambers of another pollinator: ground nesting solitary bees, like Digger Bees, the subject of a recent column. Once found, females lay an egg at the entrance to the solitary bee's nest. In some Bee Fly genera, females are able to do this by flipping their tiny eggs into open burrows while hovering in mid air. The egg hatches and the grub-like larvae with long body hairs and a poorly developed head (think maggot) makes its way to the bee's larvae and parasitizes it, using vital juices and nutrients of the host in the invader's metamorphosis to adult Bee Fly. Nature Notes never fails to marvel of intricacies and strategies of the natural world revealed by observation and study. Wait, maybe Nature Notes is another nick-name, although, truth be told, he prefers Dr. Nature Notes.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



The Splendid Table

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Lynne Rossetto Kasper & Sally Swift

Crispy Feta-Stuffed Phyllo Torte



Our food-loving neighbors nominated this torte as the recipe that would make our fortunes if we launched it as the flagship of a frozen food line. We haven't cashed in yet, but this dish delivers on so many fronts it's the best time investment you could make for a splashy party.

Really a main dish cheesecake wrapped in incredibly buttery phyllo, the genius is in the shape — a Bundt ring that stands golden and proud.

This is a dish destined for many a buffet. Serve it with salad. A little honey on the side heightens the cheeses. Torte is best eaten the day it is made, but reheats well up to 3 days later.

Thanks to food writer Melissa Clark for sharing the recipe that launched this dish.

Wine: Look for a dry style Gewürztraminer from Italy's Alto Adige, Mendocino's Anderson Valley, or from Michigan.

Filling

- 2 cups (8 ounces) crumbled feta cheese (rinsed, dried and crumbled first, if in liquid)
- 1-1/2 cups whole milk cottage cheese, drained in a sieve
- 1-1/2 cups (6 ounces) shredded Kasseri or Asiago cheese
- 1-1/2 cups (6 ounces) shredded Parmigiano-Reggiano
- 1/2 medium onion, cut in 1/4-inch dice
- 2/3 cup chopped fresh dill (not packed)
- 1/2 teaspoon freshly grated nutmeg, plus additional to taste
- 1 teaspoon cinnamon
- Grated zest and juice of 1/2 lemon
- 1/2 teaspoon freshly ground black pepper
- Salt (optional)
- 3 large eggs, beaten

Assembling

- 1-pound box frozen phyllo dough, thawed overnight in refrigerator, if necessary
- 1-1/2 cups (3 sticks) unsalted butter, melted
- 5 to 7 springs of fresh dill for garnish

1 cup honey (Greek preferred)

1. Make the filling: Preheat the oven to 375°F. Have a 12-cup Bundt pan handy. In a large bowl, lightly combine the four cheeses, onion, dill, 1/2 teaspoon nutmeg, cinnamon, lemon zest, lemon juice, and the pepper. Blend and taste for seasoning, adding more nutmeg and salt if necessary. Then blend in the eggs. The mixture should be a bit chunky.

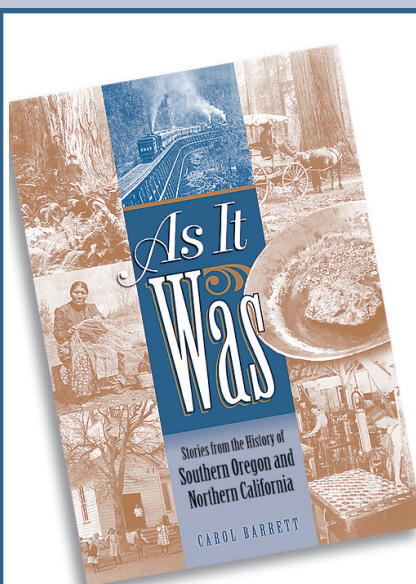
2. Line the Pan with Phyllo: Spread out a towel on a counter, top it with a piece of plastic wrap and unroll the phyllo dough onto it. Cover the phyllo with another piece of plastic wrap and then a dampened towel (keep the phyllo covered when you're not lifting off a sheet). Brush the Bundt pan with some of the melted butter so the inside is well coated.

3. Lay a sheet of phyllo across the pan, then crisscross another over it. Press the sheets down into the pan so they break over the center tube. Keep layering and crisscrossing the dough sheets (they should overhang the pan) so the inside of the center tube and entire pan is lined with many layers of phyllo.

4. Filling the torte: Turn the cheese filling into the pan, fold the overhanging phyllo over the cheese and press it in very gently. Use a knife to make about 30 cuts straight down into the torte to the bottom of the Bundt pan. Pour in the melted butter and don't worry if some stays atop the torte.

5. Bake the torte: Put the Bundt pan on a cookie sheet and bake for 1 1/4 hours, or until the torte is puffy and golden brown. Cool it in its pan at room temperature 1 to 2 hours.

6. To serve, place a serving platter atop the pan and flip the Bundt over onto the platter. You'll hear a reassuring plonk. Lift off the pan, then garnish the torte with fresh dill. The torte is delicious warm or at room temperature. Pass the honey at the table for drizzling over each slice.



As It Was: Stories from the History of Southern Oregon and Northern California

By CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Chief John Fights to Stay on His Homeland

By Kernan Turner

A year after defeating the U.S. Army in the Battle of Hungry Hill in 1855, Tecumtum, the Indian leader known as Chief John, declared he wanted to live in peace with the white man, but would fight rather than be forced onto a reservation.

True to his word, Chief John led his warriors against Army regulars and militia in May 1856 on the lower Rogue River. It was the final battle of the Rogue Indian Wars. Victorious, the Army several weeks later captured Chief John, the final Rogue chief to surrender to the U.S. Army. Chief John and his people were force-marched up the coast to the Grand Ronde and Siletz reservations. A special government agent who visited the reservations in 1857 noted they held 900 Rogue Valley Indians. Chief John told the agent he would consent to live there for only one more year. Accused later of plotting an uprising, Chief John and his son Adam were sent to Alcatraz Prison in California, where the chief served three years before being returned to the reservation. The chief died an old man on the Grand Ronde reservation on June 6, 1864.

Source: Fattig, Paul. "The long fight for 'our country.'" *Mail Tribune* 26 Dec. 2011 [Medford, Ore.] . Web. 18 Apr. 2014.

Indian Weavers Use Fire to Grow New Bear Grass

By Kirsten Shockey

Southern Oregon and Northern California Indians wove tawny colored baskets out of bear grass, a member of the lily family still used by weavers today. It resembles grass, but has a thick underground stem with shoots and roots that were eaten by various tribes and black bears that wallow in the dense clumps.

The weavers maintained vigorous new bear grass sprouts by burning the grasslands from late summer to early fall, and waiting two or three years to harvest the new growth, which was more slender, stronger and pliable than old grass. In 1918 a Bureau of Indian Affairs inspector on the Hoopa Reservation in California took note of the weavers' use of fire. He wrote, "There is a feeling among Indians and whites that forest fires are necessary to good [sic] the grass. The Missionary gave the only really adverse comment upon this theory that I heard while at Hoopa...He had discouraged the making of Indian basketry because the Indians had maintained that the old grass must be burned off in order that the new grass may grow, such as fit for basket material."

Source: Anderson, M. Kat. *Tending the Wild: Native American Knowledge of California's Natural Resources*. Los Angeles: University of California Press, 2005.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Cameron Scott

P.S.

So little now is left of you except for things unmeasurable
curled in on themselves and hardened
as the end of summer curls in on itself
even as daisies deadhead and draw back in on their stems
to root.

Even as in cold wind and lightning the yellow flowers
of cat's paws, morning glories, anthems, are just beginning to
shine
and they bow.

You are unlike a flower gone to seed.
You are unlike the cold wind.

Who will stalk love?
Who will swipe with sharp claws and draw blood?
Who will needle with teeth? Who will push into,
who will jump onto,
who will spring forth in the lithe movement of a killer
and drown the world in guts?

What to do with your absence, these gaps in your
remembered life,
all of the days I never knew you,
all of the moments which were solely your own?

The storm outside has gone on for days.
A thousand-year flood brackets the end of your life.
The world reabsorbs itself, you were the sharpest pinprick of light.

Cameron Scott's most recent work has appeared in High Country News, The Fly Fish Journal, and The Ski Journal. His volume of poems, *The Book of Ocho*, was recently published by AGS Publishing and is available at writerfish.com. Over the past few years he has been a Writer-in-Residence through The Colorado Art Ranch, Chiloquin Visions in Progress, and Fishtrap. This spring he has a Playa residency, then will return to Basalt, Colorado, as a fishing guide. He spends his winters in Wallowa, Oregon. "P.S.," from *The Book of Ocho*, is a lament for the cat Ocho; "Ants" was published previously in *Silk Road*.

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Patty and Vince Wixon,
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Ants

• Twilight Jesus and the Ants

Beneath the rain the quiet hill
glistens in the heat of sun a mass
alight a swarm of amber appendages
black carapaces sleek as fiberglass red
as sides of butchered beef jalapeno
pinchers Twilight Jesus on his last day
prayed to be carried away and so it was
when his heart finally squeezed shut
a moving river appeared from
the open window shook the carpets
cleaned his bones to perfection
as he ascended in the glory of ants.

• Country Singer w/Ants

A dog lies down too close a truck
breaks down too often too few
enter the woodpile and ever emerge
the queen holds equation after equation
in her abdomen the sun rises and falls
one ant is no ant no ego to fall prey to
for it is ants who praise dead grasshoppers
and ants who exalt in spilled soda
and bread crumbs and country singers
who spend all afternoon passed out
on the lawn crawled on crawled over
crawled into each day preparing for
that emptiness in the world called winter.



Sea Star Wasting Syndrome Arrives In Oregon

The mysterious disease that has caused widespread sea star die-offs in Puget Sound is now killing dozens of sea stars off the Oregon Coast.

Divers with the Oregon Coast Aquarium made the discovery during a survey in late April that revealed 48 dead and dying sea stars in a 60-square-mile area in Yaquina Bay on Oregon's central coast. The symptoms of wasting syndrome were seen in sunflower stars, ochre stars and giant pink stars.

Sea stars infected with the disease physically deteriorate before they die. In some cases, afflicted arms break off from the sea star's body and walk away before dissolving completely. Scientists suspect a bacteria or virus is causing it, but they don't know for sure. Until April, there had only been a few cases reported in Oregon.

Erin Paxton, a spokeswoman for the Oregon Coast Aquarium, says divers had been conducting surveys in the ocean off the central Oregon coast since January, but they hadn't found any afflicted sea stars until the recent survey.

"They found, basically dead, melting animals," Paxton said. "Their arms were curling up, they had signs of lesions or arms had detached and walked away from the bodies completely."

Aquarium divers are planning additional surveys.

"We just found it, so we don't know how widespread it is yet," she said. "It is concerning. The species affected are widely regarded as a keystone species in the Oregon rocky reef ecosystem. If it widely the species off our shores, that will change the entire food chain for that marine food web."

The aquarium research team is working with researchers at University of California at Santa Cruz, the Partnership for Interdisciplinary Studies of Coastal Oceans (PISCO), Oregon Department of Fish and Wildlife and the Multi-Agency Intertidal Network.

Kristen Milligan, program coordinator for PISCO, said the problem documented off the Oregon coast goes beyond symptoms that appear in sea stars from stressful environments.

"The current outbreak along the West Coast is 'true' wasting disease, meaning that sea stars have these extreme symptoms while in suitable 'healthy' habitat," she said.

Ecotrope blogger Cassandra Profita is an award-winning reporter with degrees in journalism and environmental studies from the University of Missouri. As the environment and business reporter for The Daily Astorian, she covered science and policy news on climate change, forestry, energy, fisheries, the Oregon and southwest Washington coasts and the Columbia River. She is a fellow with the Institutes for Journalism and Natural Resources and a recipient of the Metcalf Institute for Marine & Environmental Reporting Award of Special Merit.



TOP: Sea Star Divers documented the first cases of sea star wasting syndrome in Oregon in late April. **BOTTOM:** One of the afflicted sea star arms documented on a recent dive off the central Oregon coast.

CREDIT: COURTESY OF OREGON COAST AQUARIUM

Applegate *From page 7*

into the Applegate watershed on one side, the Seiad Valley on the other side, and, ahead, close-up views of Kangaroo Mountain and the Red Butte itself. This is a great trail for geology buffs or for anyone who just likes rocks. If you want to keep hiking (it's the Pacific Crest Trail; you can walk to Mexico if you like or to Canada), you can go deep into the Red Buttes Wilderness—Kangaroo Spring, Lonesome Lake, Azalea Lake. There you'll find the sort of landscape a lyrical writer from the Forest Service described in the Red Buttes wilderness proposal of the 1960s: "Deep in the heart of the green Siskiyou Mountains, directly astride the California-Oregon Border, lies an alpine region of quiet and surpassing beauty. Here are cirque and horn, sweet spring and green meadow; here polished faces of red rock plunge into lakes of exciting and incredible blue beneath snow fields that linger through the hot midsummer."

If it's history rather than geology that tickles your fancy, you could hike along the Sterling Mine Ditch, built by Chinese laborers in the late nineteenth century to bring water to the Sterling Mine near Buncom and recently improved by Siskiyou Uplands Trail Association in conjunction with the BLM; or go up the Butte Fork Trail to the site of a 1945 airplane crash. To mix a little mythology with your history, find the Big-foot trap on the Collings Mountain Trail. Its trailhead is across from Hart-Tish Picnic Grounds at the Applegate Lake. If it's summer and you need shade, take an old-growth trail, like Fir Glade in the Red Buttes, which begins in one of the loveliest old-growth forests you'll ever walk through, mostly Douglas fir with an occasional enormous old cedar, some white fir—the usual Siskiyou Mountains mixed-conifer forest. If it's early enough in the summer beautiful stands of wild azaleas will sweeten the air as you pass.

If you walk far enough into the Red Buttes Wilderness from the Fir Glade trailhead, you'll get to Azalea Lake, though you might want to make that walk an overnight hike. But if you want a two-day hike without having to carry a backpack with food, tent, and bedding, try taking Sturgis Fork Trail up and over Mt. Elijah and down the other side to walk right up to the Oregon Caves Chalet, where you can eat dinner in the fine dining room, take the tour through the caves



The Applegate is a small region of the Siskiyou, but it provides the outdoor explorer with a vast array of trails and views.

(if your feet aren't too sore or your muscles too tired to climb all those steps), take a shower, sleep in a bed, and eat breakfast in the diner before walking back to your car at the Sturgis Fork trailhead the next morning.

If you're thinking that you shouldn't hike the trails that the recent Goff Complex Fire swept across, think again. The Cook and Green Trail, for instance, begins in a burn, but it's not the devastation you might expect. Trees still stand, in a forest-like setting. Rocks are black and trunks are charred, but the trees are alive, the moss is vibrant, and greenery still thrives. A stand of canyon oaks has turned into a sepia sweep of trees, but after a short walk through that withered country, you'll come to a knife-sharp visual edge where the vibrancy of green gleams in front of you. The burn you have just walked through seems but an old-time photograph of a forest. Turn around: browns and grays. Turn around again: living color. Here is the trail as you would expect it, a beautiful, mixed-stand forest of conifers, orange-barked madrones, gnarly canyon live oaks, mountain mahoganies, big leaf maples, an occasional incense cedar, and galaxies of vine maples. Not only is Cook and Green still a beautiful trail, but there is now the added fascination of seeing how a forest responds to fire.

As your feet walk on the Applegate

trails, think about the feet that preceded yours. The feet of Native Americans were the first to stamp out many Applegate trails. If you are lucky, as some people have been on the Tin Cup Trail and the trail to Oregon Caves, you might find an obsidian arrowhead or scraper tool, proof of the trading between tribes, as obsidian does not naturally occur in the Siskiyou.

Later feet on these trails belonged to miners, cattlemen, and settlers, both men and women, who used the trails for the same reasons the indigenous people did – because the grazing was good, because water was available, because they provided access from point A to point B.

Still later feet belonged to Forest Service employees, who improved some old trails and made some new ones in the 1930s and '40s to help with fire suppression. Crews would bivouac in bedrolls along the trails, which became important channels for communication and transport of materials and water. In a few places there were cabins for crews.

The feet of Civilian Conservation Corps workers of the 1930s and early '40s left a mark on some trails as the young workers wrestled with rocks to build walls and buttresses to hold the trail in place across a gully or other difficult spot. You can still see these beautiful walls on the Cook and Green and other trails.

“
If it's trees that send you
into ecstasy, go on just
about any Applegate Trail
– Sterling Mine Ditch or
Mule Creek for open areas
of oaks, Frog Pond for the
venerable cedar and fir
ancestors, Sucker Gap
for the dangling arms
of Brewer spruce, a
pre-ice-age relic.

Frog Pond Trail.

PHOTO BY GREG PAINTON

Think, as you walk, of the hundreds of individuals who have left a whisper in history and in whose footsteps you are walking—Knox McCoy, of legendary fame among folklorists; the Indian woman who drowned in Squaw Lake; Martin Ludwig Erikson, a man whose initials, MLE, unfortunately pronounceable as a woman's name, became the name of Mt. Emily; the drunken hunters who thought the mountain was falling because of the steep lean of the peak they were on—now called Whisky Peak. It is good to remember, when we walk in the woods and through the meadows, up the mountain and across the rivers, that we step where other feet have trod, that we are a part of the history of these mountains just as were the people who came before us.

You cannot hike these trails from May through August without reeling from the beauty, variety, and lushness of the wildflowers. “How can it be?” you marvel. What is there about this Klamath knot of mountains that gives birth to such richness and such beauty?

Ask a poet and he will tell you that God had paint left over from the sunset for the scarlet gilia, wallflower, and wild rose; that

stars from the constellations fell into the false starry solomon's seal; that the summer-blue sky spilled into the hound's tongue; that Southern Oregon's brilliant sunshine poured its color into the flower we know by that name. He'll tell you you'll be able to remember the name “coyote mint” because this plant, a trickster like coyote, makes you think it's a mint, but it isn't. He'll tell you that no peppermint was ever sweeter than the candy-striped lewisia. He'll tell you, “Don't ask why and how this beauty can be. Smell the Washington lily and grow ecstatic. Say, ‘Pipsissewa’ whenever you see the plant just for the pleasure of hearing its name. Lose yourself in the wild circus of color, shape, size, smell, and pattern of the flowers, a pandemonium so incongruously harmonious it sounds to your eyes like gigantic musical chords, a boisterous carnival for all the senses.”

A scientist raises her head from her immersion in the splendor. “Long, long ago,” she begins, and goes on to spin a tale of natural history and geology as enchanting as any fairy tale, as beautiful as a poem. As though the Klamath-Siskiyou Mountains



PHOTO BY PAN SEWELL

The Applegate region of the Siskiyou is home to the only Bigfoot trap in the world; it's found on the Collings Mountain Trail.

were indeed enchanted, the volcanoes and glaciers of old, she tells us, avoided this particular spot on the earth. Instead, the mountains were born as rocks under heat and pressure folded through time, folding and folding like the kneading of bread, and rising.

When glaciers covered much of the rest of the continent, many plants and animals found refuge in the Klamath-Siskiyou. Lying like an east-west giant, these mountains caught in the fingers of their ridges the southern end of the migration of some species and the northern end of the migration of others. Gathering up bits of coastal weather in the west and desert

patterns in the east, the mountain range, like the original Earth Mother, took to her bosom hundreds of species, providing unique niches for their needs.

Having the largest area of serpentine soils in North America, these mountains are a center of diversity and endemic species, from the lovely, weeping Brewer spruce to the Applegate's own eponymous gooseberry, which grows only on the Applegate hillsides. Nineteen of the thirty-two conifer species native to the Klamath Mountains occur in the Applegate, including the rare Alaska cedar, Baker cypress, and Pacific silver fir. The Applegate is home to all four conifer species endemic to the mountains of north-west California and southwest Oregon (i.e., they grow natively nowhere else) – Shasta fir, Brewer spruce, Port Orford cedar, and Baker cypress.

The scientist draws herself up proudly as she tells us, “The Klamath-Siskiyou Mountains have more different species of conifers than any other temperate forest in the world. Two hundred and eighty of the 3,500 vascular plant species found here are endemic. The Klamath-Siskiyou ecoregion,” she ends triumphantly, “is considered a global center of biodiversity, is one of only seven Areas of Global Botanical Significance in North America (designated by the International Union for Conservation of Nature), and is proposed as a World Heritage Site and UNESCO Biosphere Reserve.”

We cannot but be impressed. Both the scientist and the poet open our eyes to the depth of meaning and beauty we see on the trail, whether in the graceful arms of the Brewer spruce or in the gut-wrenchingly deep blue of the gentian at our feet. And it's all right here on the trails of the Applegate. All you have to do is put yourself there.

This article is taken from various chapters in *Favorite Hikes of the Applegate: A Trail Guide with Stories and Histories*, Diana Coogle's new book, co-authored with Janeen Sathre.

Diana Coogle graduated in June 2012 with a Ph.D. in English from the University of Oregon, where she studied and taught for seven years. She teaches currently at Rogue Community College. After more than 35 years of living on a remote mountain without electricity, she has joined the 21st century by installing electricity in her new house on the same piece of land.

Editor's Note: In the April 2014 issue of the *Jefferson Monthly*, the feature “All The World's A Stage” inadvertently left Ashland Contemporary Theatre out of the discussion. It's our pleasure to provide some space in this month's edition for Ashland Contemporary Theatre to shine.

Ashland Contemporary Theatre

No discussion of local theatre would be complete without mentioning one of the Rogue Valley's iconic theater groups, the Ashland Contemporary Theatre (formerly known as Ashland Community Theatre, or ACT) which has kept local audiences entertained for over 23 years. The company performs regularly at the Ashland Community Center and winery venues around the county, bringing “new work, great writing and fresh ideas” to local audiences.

Their mission is to present works of literary merit, particularly from the last forty years, and showcase the finest writing created by the Rogue Valley's many playwrights. Since 2007, ACT has premiered over 110 new plays by nearly forty local authors, through its “Paschal Readings,” “Quarter Moon,” and “Moonlighting” series devoted to short plays. The most recent, “Moonlighting 2013” was produced last June and July at the Community Center and Grizzly Peak Winery, with the 60 seat winery performances selling out to standing room only.

Founded in 1991 by actors and directors, several of whom were peripherally involved with OSF, ACT is dedicated to being a truly avocational company, drawing on the talents of artists and technicians from around the Valley. The group prides itself

on making theater a community participation event; part of its mission being to provide experience and informal training to budding theater enthusiasts.

Although ACT has produced both one-acts and full length plays in every year since its inception, it was in 2010, when the company altered its name to “Contemporary” and Jeannine Grizzard became Artistic Director that production output increased dramatically. Between 2010 and 2013 alone, there were twelve full productions and eight readings.

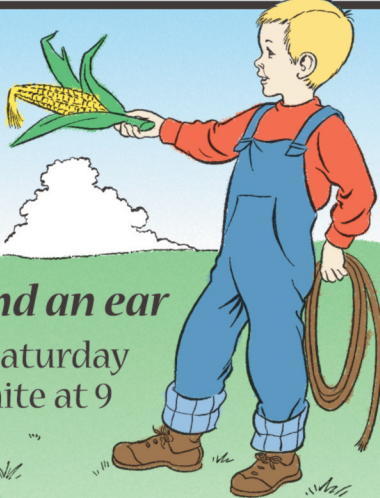
ACT mounted the premiere of *Pompadour*, a one woman play featuring Grizzard and written by well-known local playwright and *Jefferson Monthly* contributor, Molly Tinsley, which was widely praised and sold out the whole of its run. Previously, *End Days* and *Breaking the Code* met with particular audience and critical acclaim.

Following *Greetings!* last Christmas, director Evalyn Hansen surprised audiences in Durang with edgy comedy in Durang's *7 Shorts*. The community can look forward to another production by Ashland Contemporary Theatre in mid-June. More at www.ashlandcontemporarytheatre.org.

Joe Suste, Ruth Wire, & Jeannine Grizzard




Ashland Contemporary Theatre's production of *Seven Shorts By Durang*, March 2014. Left to right: Judith Rosen, Jeannine Grizzard, David DeMoss, Vanessa Hopkins



Lend an ear
Saturday
nite at 9

The Retro Lounge
with Lars & The Nurse
since 1993

Rhythm & News




American Rhythm

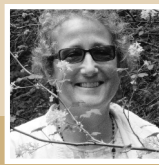
"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service



First... The News

Barbara Dellenback

Good Morning

I've been told I wake up with you, shower with you, and discreetly keep you company while you dress and drink your coffee. My voice accompanies some of you on your commute.

My day starts at 3 a.m. when I get up and prepare myself for the drive to work. I arrive at JPR at 4:30 a.m. and get weather and news stories together from the Associated Press, California Capitol Radio, and the Northwest News Network. Then I start scouring the internet for other sources that might give me news to share.

When I go on the air just after 5 a.m., I know that many of you are just getting up and easing into your day, so I speak unhurriedly. I edit as grammatically and coherently as I am able, knowing you are right there at the other end of the microphone. This point of view helps me focus on what makes regional news and how to share it with you each morning.

When my children were small I decided I no longer wanted to tell radio listeners about fatal car wrecks and other disasters. So, I retired from 15 years of radio journalism and began to work for non-profits I admired. In 2012 I came back to radio at JPR, at least in part, because I was offered the job of reporting regional news as I see it each morning. Unfortunately, "if it bleeds, it leads" guides too many news organizations choices of what to broadcast. Not here at JPR.

You and I are connected by technology, yet each of us is isolated by that same technology. It is easy to use our water, eat our food, drive our cars, read our newspapers (I read at least two a day in hard copy, and others online), drink our coffee, and walk our dogs without thinking about

those in other locales who are doing the same thing.

I work to choose stories that may not have immediate impact or meaning to everyone at the moment, but that, I believe, have importance to the overall health and perception of the region. Perhaps the information makes you look at something differently when you hear it. Maybe you use less water that day, or you say hello to a stranger, or you talk to a neighbor about local regulations. Maybe a story makes you curious, or has you raise an eyebrow, or nod knowingly.

JPR listeners travel. They live, work, study and play in places far away—which makes JPR an important way to stay

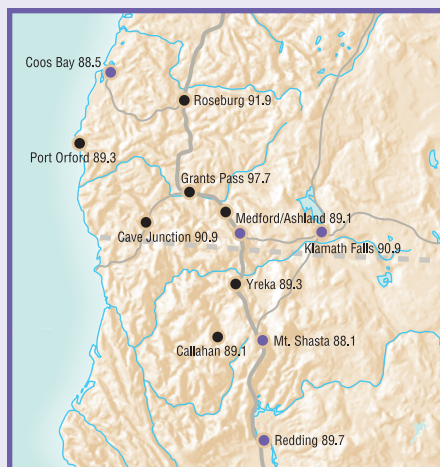
in touch with newsworthy issues of the region. And, they move around the region themselves, to see family, friends, and the natural beauty of the place we live.

JPR listener's individual interests vary greatly. Listeners have many more news sources available to them than even ten years ago. This diversity adds to the challenge of covering a "region" like the mythical state of Jefferson.

Sometimes I have to stretch the definition of regional in order to fill my hourly newscasts. Sometimes I have to eliminate stories that I find interesting, but I just don't have the time to read. Each day is different. Some are challenging. All are interesting. That is what keeps me showering, waking, driving, and drinking coffee in your virtual company.

When you contribute to JPR I like to think that you are supporting—at least in part—my efforts to keep you informed in the morning. You decide daily if I have honored your trust in me to reliably report the regional news, and also be a good

I work to choose stories that may not have immediate impact or meaning to everyone at the moment, but that, I believe, have importance to the overall health and perception of the region.



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GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

guest as you go about your morning and ready yourself for the day.

Enjoy that morning routine. And thanks for listening.

JPR's Barbara Dellenback is the local host of NPR's Morning Edition. Early mornings, she delivers regional news broadcasts while the rest of us are brushing our teeth.

Theatre and the Arts *From page 11*

Sidney Brustein's Window, its range of deeply realized characters, the rich density of its language, its layered ambiguities, I can't help thinking that the instability of its text isn't the only Shakespearean quality of the play. Virginia Woolf once postulated a sister for the Bard, similarly gifted in writing plays. It's not difficult to imagine the spirit of this sister incarnated for

an all to brief moment in the creative life of Lorraine Hansberry.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

Tuned In *From page 5*

reporters who had earlier decided to continue to use the team's name in news reports, concluding it is up to society to change usage of the name — not NPR.

But, after his investigation, Schumacher-Matos changed his mind concluding that "NPR should begin to purposefully disassociate itself from using the Redskins or the Washington Redskins on air and online." In clarifying his position, Schumacher-Matos explained,

"The name should be avoided in Web headlines and used only infrequently in stories. Some news stories—

not all—should note the name dispute in passing. Other features and analytical stories should continue to directly focus on the dispute and the use of Indian mascots by other teams, as was done this past season. Scott Simon, who has some leeway as a long-time host who also does commentaries, should be left to do what he is doing, as a major voice inside NPR reflecting a Native American view.

The hope is to encourage a public debate, allow Native Americans to be fully heard and see what social consensus emerges.

This course I recommend is necessarily messy, but it reflects how the accepted meaning of the name is being

questioned and is in transition: changing, but not enough for NPR to put a moral stake in the ground and ban the name altogether."

I have always valued the fact that NPR continues to employ a full-time ombudsman dedicated to independently ensuring that the work of its journalists follows good journalistic practice, is fact-based and maintains the public trust. I'm heartened to know that tough, honest self-analysis is part of the work we all support.

Paul Westhelle, Executive Director
Jefferson Public Radio

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KNYR 91.3 FM
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MYRTLE POINT/COOS BAY

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KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

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Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Keeping Score
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



Lyric Opera of Chicago's *Die Fledermaus* by Johann Strauss.

First Concert

June 2 M Chopin: Cello Sonata
June 3 T Chadwick: *Tam O'Shanter*
June 4 W Sibelius: *The Oceanides*
June 5 T Beethoven: Sonata No. 30
June 6 F Handel: Concerto Grosso in G minor

June 9 M Nielsen*: *Petite Suite*
June 10 T Wagner: Prelude & Liebestod from *Tristan und Isolde*
June 11 W Hovhanness: *And God Created Great Whales*
June 12 T Tansman*: Cavatina
June 13 F Mozart: Sonata in D major for Two Pianos

June 16 M Haydn: Trio in A flat major
June 17 T Gounod*: *Petite Symphonie*
June 18 W McCartney*: *Ecce Cor Meum*
June 19 T Catalani*: *Hero and Leander*
June 20 F Elgar: *Cockaigne Overture*

June 23 M Webern: *Im Sommerwind*
June 24 T Bach: Concerto in A minor
June 25 W Stravinsky: *Firebird Suite*
June 26 T Muffat: Chaconne in G major
June 27 F G. Walker*: *Folk Songs for Orchestra*

June 30 M Benda*: Sinfonia No. 9 in A major

Siskiyou Music Hall

June 2 M Elgar*: *"Enigma Variations"*
June 3 T Beethoven: Trio No. 6 in E flat major
June 4 W Dvorak: Cello Concerto in B minor
June 5 T Krommer: Partita in E flat major
June 6 F Khachaturian: Excerpts from *"Spartacus"*


June 9 M Schumann*: String Quartet No. 3
June 10 T Herzogenberg*: Piano Quartet in B flat major
June 11 W R. Strauss*: *"The Merry Workshop"*
June 12 T Tchaikovsky: Piano Concerto No. 2
June 13 F Haydn: Symphony No. 76

June 16 M Brahms: Piano Quartet in G minor
June 17 T Stravinsky*: *Petrushka*
June 18 W Pleyel*: Serenata in G major
June 19 T Czerny: Grande Symphony No. 2
June 20 F Kraus*: Violin Concerto in C major

June 23 M Reinecke*: Symphony No. 1
June 24 T Mozart: Piano Concerto No. 13
June 25 W Bruch: Violin Concerto No. 3
June 26 T Prokofiev: Symphony No. 5

June 27 F Ries: Piano Concerto in C sharp minor

June 30 M Grieg: String Quartet No. 2



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KTBR AM 950
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KSYC AM 1490
YREKA
KMJC AM 620
MT. SHASTA
KPMO AM 1300
MENDOCINO
KNHM 91.5 FM
BAYSIDE/EUREKA
KJPR AM 1330
SHASTA LAKE CITY/REDDING

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Klamath Falls
 90.5 FM
 91.9 FM

Monday through Friday

5:00am BBC World Service
 7:00am Diane Rehm Show
 8:00am The Jefferson Exchange
 10:00am The Takeaway
 11:00am Here & Now
 1:00pm The World
 2:00pm To the Point
 3:00pm Fresh Air
 4:00pm On Point
 6:00pm Fresh Air (repeat)
 7:00pm As It Happens
 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
 10:00pm BBC World Service

Saturday

5:00am BBC World Service
 8:00am World Link
 9:00am Day 6
 10:00am Living On Earth
 11:00am Science Friday
 1:00pm West Coast Live
 3:00pm A Prairie Home Companion
 5:00pm To the Best of Our Knowledge
 7:00pm BBC World Service

Sunday

5:00am BBC World Service
 8:00am To the Best of Our Knowledge
 10:00am TED Radio Hour
 11:00am On The Media
 12:00pm A Prairie Home Companion
 2:00pm Backstory
 3:00pm Le Show
 4:00pm Travel with Rick Steves
 5:00pm This American Life
 6:00pm Fresh Air Weekend
 7:00pm BBC World Service

Lyric Opera of Chicago

June 7 – *La Traviata* by Giuseppe Verdi
Massimo Zanetti, conductor; Marina Rebeka, Joseph Calleja, Quinn Kelsey

June 14 – *Die Fledermaus* by Johann Strauss, Jr.
Ward Stare, conductor; Julianne Banse, Bo Skovhus, Daniela Fally, Adrian Eröd, Michael Spyres, Emily Fons, Andrew Shore

June 21 – *The Barber of Seville (In Italian)* by Gioachino Rossini
Andrew Davis, conductor; Nathan Gunn, Isabel Leonard, Alek Shrader, Alessandro Corbelli, Kyle Ketelsen

June 28 – *Rusalka (In Czech)* by Antonin Dvořák
Evan Rogister, conductor; Ana María Martínez, Brandon Jovanovich, Jill Grove, Eric Owens, Ekaterina Gubanova



Marina Rebeka stars as Violetta in Verdi's *La Traviata* on June 7th.

For more information about arts events,
visit our online Events Calendar
at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd.,
Ashland, OR 97520 or to jprartscene@gmail.com
June 15 is the deadline for the August issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

In the Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *The Sign in Sidney Brustein's Window* thru Jul 3
- *A Wrinkle in Time* thru Nov 1

In the Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2

In the Allen Elizabethan Theatre

- *Richard III* Jun 3 thru Oct 10
- *Into the Woods* Jun 4 thru Oct 11
- *Two Gentlemen of Verona* Jun 5 thru Oct 12

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre presents *Ain't Misbehavin'* June 4 thru Aug 31.

First & Hargadine Sts., Ashland. (541)488-2902
www.oregoncabaret.com/season.html

◆ Randall Theatre Company presents *Death of a Salesman* Jun 19 thru Jul 6. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258
www.randalltheatre.com

◆ Camelot Theatre Company presents

- *Spotlight on Edith Piaf* Jun 5 thru Jun 15
- *Les Misérables* Jun 25 thru July 27

Located at Talent Ave. and Main St., Talent.
(541)535-5250 www.CamelotTheatre.org

Music

◆ Britt Festivals present:

- A Taste of Summer, Jun 7
- The Frey / Barcelona / Oh Honey, Jun 16
- Mavis Staples / Marc Cohn, Jun 21
- Fitz and the Tantrums / Special Guest TBA, Jun 22
- Gavin DeGraw / Matt Nathanson / Mary Lambert, Jun 23
- Michael Franti & Spearhead, SOJA, Brett Dennen & Trevor Hall, Jun 24
- Jake Shimabukuro, Jun 26
- Leftover Salmon featuring Bill Payne of Little Feat / Eight Dollar Mountain, Jun 27
- An Evening with Joan Baez, Jun 28

Britt Pavilion in Jacksonville. (541) 773-6077
www.brittfest.org

◆ Southern Oregon University Dept. of Performing Arts/Music presents:

- SOU Wind Ensemble, Jun 3
- "Ionisation - (De/Con)struction" - SOU Percussion Ensembles, Jun 5
- Oboist Lorin Groshong Graduate Student Recital, Jun 6.

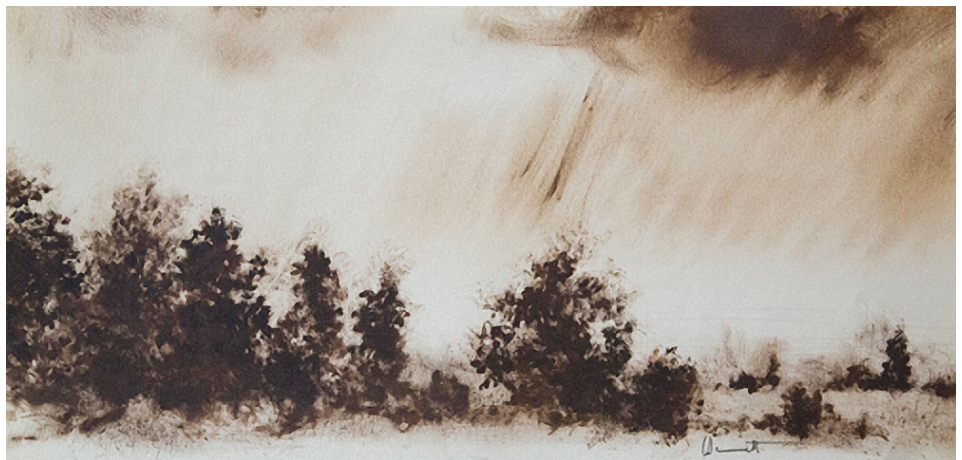


Britt Festivals presents ukulele virtuoso Jake Shimabukuro on Thursday June 26.

- Tenor Colin Campbell Senior Recital, Jun 7.
- SOU Chamber Choir and SOU Concert Choir, Jun 8
- The Rogue World Ensemble Spring Concert, Jun 22. events@rogueworldensemble.org.

Music Recital Hall on South Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts

◆ Siskiyou Music Project presents the guitar duo Frank Vignola & Vinnie Raniolo on Thursday, June 19. Jazz In The Vineyard, Paschal Winery, 1122 Sunscreech Road, Talent. (541)488-3869
www.siskiyoumusicproject.com



Rogue Gallery & Art Center presents the work of Eugene Bennett & Friends in the Main Gallery through July 3.

◆ Historic Rogue Theatre presents:
· Rodney Crowell on June 26 at 8 pm

Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

Exhibitions

◆ Rogue Gallery & Art Center presents the following:

- Main Gallery/Artists Eugene Bennett & Friends May 9-Jul 3;
- Members Gallery/Themed, Boldly Create thru Jul 23
- Community Gallery/ Eugene Bennett May 9-Jul 11

Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Wiseman Gallery presents works of RCC Art Students thru Jun 11. Located on the Main Campus of Rogue Community College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents works of Sarah Fagan entitled "Object Lessons" Jun 3 thru Jun 28. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489
www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art continues these monthly events:

- Volunteer Meeting Jun 5
- First Friday Jun 6
- Second Friday Poetry on Jun 13
- Susan Montague & Stacie Smith "Faces" Jun 3 thru Jul 25 - Members Reception Jun 3
- Art in the Garden Jun 21-Jun 22
- Life Drawing Session on Jun 11

Located at 229 SW G St., Grants Pass.
(541)479-3290 www.gpmuseum.com



Liberty Arts presents the ArtRoster Painters of Mt. Shasta with an opening reception on June 27. ["The Wizards of Apple" by Aleksander Balos]



Pistol River Concert Association presents Tim Eriksen and the Trio de Pumpkintown on June 21.

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on June 7. (541)772-3797. www.hollytheatre.org

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company presents *The Oldest Profession* by Paula Vogel and directed by Betty Abramson. Located at 45200 Little Lake St., Mendocino. (707)937-4477 www.mendocinotheatre.org

◆ Dolphin Playhouse presents *Hollering Place Radio Hour* on Jun 1, 6, 7, 8. Reenactment of historical events in Coos County staged as an old time radio show. Located at 580 Newmark, Coos Bay. (541)808-2611 www.dolphinplayers@gmail.com & www.thedolphinplayers.webs.com

Music

◆ Pistol River Concert Association presents Tim Eriksen and the Trio de Pumpkintown on Jun 21. Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present the 5"x7" Exhibition and Art Splurge on Jun 28. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum presents the following:
 · In the Clare Wehrle Comm. Gallery/Rugs created at the Star of Hope/thru Jun 28
 · *Expressions West 2014* features 61 recent paintings by 45 artists thru Jun 28
 · *Transported*: Paintings by Robert Canaga/mixed media/thru Jun 28
 · *Exploring Layers of Fiber Art* includes thirty examples & will tour various Oregon locations throughout 2014 and into early 2015.

Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Trinidad Lighthouse 1871-Present on display until Dec 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org



FireHouse Gallery presents works of Sarah Fagan entitled "Object Lessons" through June 28. ["Organization IV"]

ROSEBURG/EUGENE

Theater

◆ Umpqua Actors Community Theatre presents "The Game's Afoot" directed by Marianne Jones & written by Ken Ludwig, May 29-Jun 22. This comedy, mystery, and thriller unfolds in glorious 1930s style. Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541)673-2125 www.uact-theatre.com

Music

◆ Historic McDonald Theatre presents:
 · In My Life on Jun 7
 Located at 1010 Willamette St., Downtown Eugene. 1(800)992-8499 www.mcdonaldtheatre.com

◆ Umpqua Community College/Music presents:
 · The Umpqua Singers on Jun 6
 UCC campus Centerstage Theatre, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/theatre-arts-performances

Exhibitions

◆ The Umpqua Valley Arts Association presents ArtWorks and PhotoWorks Northwest showcasing the local pride in the Umpqua Valley and Oregon showing until Jun 29. Located at 1624 W. Harvard Ave., Roseburg. (541)672-2532 www.uvarts.com
 ◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents UCC Student Showcase thru Jun 6. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events>

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Artscene *From p. 29*

NORTHERN CALIFORNIA

Theater

- ◆ The Historic Cascade Theatre Performance Series presents:
 - Randy Linder, a tribute to Creedence Clearwater Revival, Jun 22
 - Dancing with the Stars – Shasta County Version, Jun 28

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

- ◆ Riverfront Playhouse presents “Don’t Drink the Water” weekends thru Jun 14. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

- ◆ Dunsmuir Botanical Gardens present their annual Tribute to the Trees Concert on June 21 and features the Palo Alto Chamber Orchestra. Dunsmuir Avenue. Further information may be obtained from the Dunsmuir Chamber of Commerce. (530)235-2177 www.dunsmuir.com

Exhibitions

- ◆ Turtle Bay Exploration Park presents the following events and exhibits:
 - Walk on the Wild Side Animal Show May 10–Sep 1
 - Wings of Summer: Butterflies! May 17–Jul 6
 - Identity: An Exhibition of You May 10–Sep 1Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org
- ◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing

collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

Other Events

- ◆ Dunsmuir Hometown Heritage Day is celebrated June 14. Events start at 9:30am and continue into the evening. Further information may be obtained from the Dunsmuir Chamber of Commerce. (530)235-2177 www.dunsmuir.com

KLAMATH

Music

- ◆ Ross Ragland Theater presents the following concerts and events:
 - Klamath Dance & Exercise Spring Recital on Jun 7
 - Carla’s The Dancers’ Studio on Jun 13 and Jun 14

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

- ◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

- ◆ The Klamath Art Gallery presents “Whims of the Heart” Photography by Evonne Huwe Ehenger and Patti Bennett Jun 1 thru Jun 29. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com
- ◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



Britt Festivals presents Denver-based rock band The Frey on Monday June 1.



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